

Chapter X

“Fit for Kings and Princes”: A Gift of Japanese Lacquer

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Royal Visits and Regal Gifts

In the late summer of 1638, Maria de Médicis, the Queen Mother of France, passed through the Low Countries on her way to visit her daughter, Henrietta Maria, consort of King Charles I of England. Strained relations between Maria and her son, Louis XIII, had practically banned her from the French royal courts in the late 1630s. Maria spent a couple of months in The Hague as a guest of the Stadtholder, Frederick Henry, and his wife, Amalia van Solms. A visit to Amsterdam from the first to the fifth of September—with some entertainment provided by the *Heren Zeventien* (Gentlemen Seventeen), the directors of the Verenigde Oost-Indische Compagnie (Dutch East India Company or VOC hereafter)—was also on the program. Kasper van Baerle (Caspar Barlæus), the famous Dutch scholar and poet, witnessed the spectacles performed for Her Majesty and her suite and produced a booklet describing the entire tour of the town, including her visit to the East India House.¹ A description of the building mentions Chinese and Japanese paintings decorating the hall in which the *Heren Zeventien* held their meetings. There was also a large painting of Batavia with the Castle,² another of the royal court of

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¹ Kasper van Baerle, *Blyde inkomst der allerdoorluchtighste Koninginne, Maria de Médicis, t'Amsterdam* [The entry in state of the most serene Queen, Maria de Médicis, in Amsterdam] (Amsterdam, 1639).

² The administrative headquarters of the High Government (the Governor-General and Councillors of the East Indies) representing the Dutch East India Company in Asia.

Japan,³ “unequaled in the whole world with regard to magnificence, size and strength.” Maria de Médicis was offered a banquet of dishes from the Indies, along with fruits and other products from Persia, Arabia, the Moluccas, Japan and China, all displayed on large porcelain dishes on a long table, presenting a marvelous sight. A few days after the Queen Mother’s visit to the East India House, the *Heren Zeventien* decided to present her with some Chinese porcelain and costly Japanese *kisten* (chests)—in the French version of Van Baerle’s book this is translated as “coffres du Japon”—lacquered with gold and inlaid with mother-of-pearl.⁴ Maria appeared to be well pleased with the gifts and offered her services to the Company, if required.⁵

During her visit, discussions were held about a possible marriage between one of the Stuart princesses, Maria’s granddaughters, and William, the eldest son of Frederick Henry.⁶ For dynastic reasons, Mary, the eldest daughter, was favored

³ In Appendix 2, page 271, of *Mapping for Money: Maps, Plans and Topographic Paintings and Their Role in Dutch Overseas Expansion during the 16th and 17th Centuries* (Amsterdam: De Bataafsche Leeuw, 2002), Kees Zandvliet, the author, writes: “The paintings of the ‘royal court of Japan’ and the ‘places close to China’ are not easily identified. Barlaeus probably thought the impressive shogunal castle of Osacca was the ‘royal court’ which Dutch merchants passed on their way to Edo. A description and plan of this castle, sent to the Netherlands in 1634, was used by Vingboons to make a bird’s-eye view.” See the same reference for the painting of Batavia.

⁴ Van Baerle, 70. “Vereerden Hare Majesteit in alle nedrigheid eenige fraeygheden van porceleinen, en kostelijcke Japonsche kisten, kunstig met lack, goud, en parlemoer ingel-eit.” The French version of Van Baerle’s book, *Marie de Médicis, entrant dans Amsterdam: ou, Histoire de la réception faite à la reyne mère du roy très-chrestien, par les bourgmaitres & bourgeoisie de la ville d’Amsterdam* (Amsterdam, 1638), 91, describes the presentation of the gift as follows: “Et luy firent un present des choses plus rares & exquis de leur maison, comme de vaisselles de porcelaine, des plus magnifiques coffres du Japon, enrichés & bigarrez d’une tresagreable façon, de laque, d’or & de nacre de perle. [And they made her a present of very rare and exquisite things from their house, like porcelain dishes, the most magnificent coffers from Japan, decorated and colored in a very lovely manner, of lacquer, gold, and mother-of-pearl.]”

⁵ Resoluties van de Heren Zeventien [Resolutions of the Gentlemen Seventeen], Sep. 6, 1638, VOC 101. “D’ Heeren Gecommitteerdens deser vergaderinge omme aen hare May^t de Coninginne moeder van Vranckrijck tot Amsterdam gecomen, wegen de Generale Geotroyeerde Oost Indische Comp^e eenige vereeringe van lackwerck, ende porceleijnen te doen, hebben gerapporteert dat zij de voorn: presenten overgelevert hebben, ende dat d’zelve hare May^t geheel aengenaem schenen te zijn, met aanbiedinghe van haer dienst aende Comp^e in voorvallende gelegentheden.” The VOC record does not give details of the gift.

⁶ J. J. Poelhekke, *Frederik Hendrik, Prins van Oranje: Een Biografisch Drieluik* [Frederick Henry, Prince of Orange: A biographical triptych] (Zutphen: De Walburg Pers, 1978).

as a bride for the royal house of Spain and the second daughter, Elizabeth, was in line for the House of Orange. After negotiations with Spain broke down, Charles offered Mary to William of Orange. The king of England was in urgent need of money for his battle against Parliament and he hoped to find support in the Dutch Republic. The marriage between Mary and William was celebrated in London in May 1641 (Fig. 1). One of the conditions that Charles had set before the marriage was that the young bride, just nine years old, would remain in England until her twelfth birthday,⁷ but circumstances in England dictated differently and in March 1642 Henrietta Maria brought her daughter to Holland. The main reason for her journey was to raise money for her husband to buy arms by pawning the jewels—including the crown jewels—that she had brought, and to get military support from Frederick Henry.⁸ The Stadtholder, however, favored a policy of active neutrality.⁹ The queen of England and her suite of three hundred eighty people stayed in The Hague for almost a year as guests of her daughter's family-in-law.¹⁰

During the queen's stay in the Netherlands, the *Heren Zeventien* decided that a presentation of gifts should be made to the queen, the Princess Royal, and Amalia, the princess of Orange. In November 1642, deputies were sent to The Hague with gifts of textiles, Chinese porcelain, and Japanese lacquerware for each of the three ladies. The lacquerware was designated as follows: for Henrietta Maria Stuart, one nest of large coffers, three cabinets, one table, and one "*camerstoel*"¹¹; for Mary, the Princess Royal, one nest of large coffers, three cabinets, one table, and one small bedstead¹²; and for Amalia van Solms, the princess of Orange, one nest of large coffers, a table, and three cabinets.¹³ (See Appendix for the full list.)

⁷ It was a rule of English matrimonial law that a minor had to agree to a previously contracted marriage on reaching the age of twelve. See S. Groenveld, "Frederik Hendrik en de Stuarts, 1640–1647. Herziening van de opvattingen van Pieter Geyl [Frederick Henry and the Stuarts, 1640–1647: Revision of Pieter Geyl's views]," *Oranje-Nassau Museum Jaarboek* (1987): 13–15.

⁸ The crown jewels and other jewels were valued at 1,265,300 guilders. Simon Groenveld, *Verlopend getij: de Nederlandse Republiek en de Engelse Burgeroorlog 1640–1646* [Turning tide: The Dutch Republic and the English Civil War 1640–1646] (Dieren: De Bataafsche Leeuw, 1984), 100.

⁹ Groenveld, "Frederik Hendrik en de Stuarts," 16; Elizabeth Hamilton, *Henrietta Maria* (London: Hamish Hamilton, 1976), 185–192; Alison Plowden, *Henrietta Maria: Charles I's Indomitable Queen* (Thrupp: Sutton Publishing Limited, 2001), 166–177.

¹⁰ Jori Zijlmans, "Aan het Haagse hof [At the Hague court]," in *Vorstelijk Vertoon: Aan het hof van Frederik Hendrik en Amalia*, ed. Marika Keblusek and Jori Zijlmans (Zwolle: Waanders Uitgevers, 1997), 34.

¹¹ The modern Dutch spelling is *kamerstoel*.

¹² This was the only piece of lacquerware not of Japanese manufacture.

¹³ Resoluties van de Heren Zeventien, Nov. 25, 1642, VOC 101. Considering the quality of contemporary inventories, usually with descriptions too cursory to give any idea of the

Japanese Lacquer Coffers and Cabinets

This was indeed a regal gift: Chinese silks and porcelain, and Japanese lacquerware were coveted luxuries from the East. Because of their establishments in Formosa and Japan, the Dutch merchants of the VOC were in a prime position to have these goods made to their specifications.

Coffers and cabinets were the standard shapes in Japanese export lacquerware and were ordered for the European market in large numbers. Few tables were shipped: they were not in demand in Europe.¹⁴ Coffers are chests with rounded lids: “they were originally a travelling type, covered in leather, hence the rounded lid to throw off the rain”¹⁵ (Figs. 2, 3). That they were originally meant for traveling is clear from the early documents of the VOC’s trade in Japanese lacquer in which they are called “*maelcoffers*,” meaning “traveling coffers.”¹⁶ They were usually shipped in nests of three to six, stacked inside each other and diminishing in size. This arrangement saved precious cargo space. Cabinets, also called *comptoiren*¹⁷ in the Dutch records, are cases with drawers in which papers and valuables were stored. They were at first made with one door—either fall-front or side-hung—and later with two doors. During shipping, the drawers were often filled with other goods or so-called rarities, such as Japanese silk wadding, small pieces of

objects or displaying ignorance on the part of the persons drawing them up, it will be well nigh impossible to match any of these objects to extant ones. We also have to take into consideration that over the centuries many objects were lost, destroyed, or given away with no record left thereof.

¹⁴ Governor-General and Council, Batavia to François Caron, Hirado, June 30, 1639, VOC 863, 385. The instruction not to send tables was repeated several times in this period. In the first phase of the VOC trade in Japanese lacquer, 1609–1618, a number of tables were made for the Dutch.

¹⁵ Simon Jervis, “‘Shadows, not substantial things’. Furniture in the Commonwealth Inventories,” in *The Late King’s Goods: Collections, Possessions and Patronage of Charles I in the Light of the Commonwealth Sale Inventories*, ed. Arthur MacGregor (London and Oxford: Alistair McAlpine with Oxford University Press, 1989), 278.

¹⁶ *Mael* is the old spelling of *maal* which means bag, travel bag, valise or coffer. See *Het Woordenboek der Nederlandsche Taal* [Dictionary of the Dutch language], under “Maal (III),” 1. “zak, tasch” and 5. “reistasch, valies, koffer.” See also *The Oxford English Dictionary* under “mail”; and R. W. Symonds, “The Upholstered Furniture at Knole,” *The Burlington Magazine for Connoisseurs* 86, no. 506 (1945): 110, note 1: “A male was a travelling bag or box that was carried on horseback behind the rider.” One cannot imagine the precious Japanese lacquer traveling coffers being carried on horseback behind a rider. The explanation given by Oliver Impey and Christiaan Jörg in *Japanese Export Lacquer 1580–1850* (Amsterdam: Hotei Publishing, 2005), 243 and “Glossary” that “*maelcoffers* are coffers with a painted/lacquered decoration” is wrong.

¹⁷ The modern Dutch word *kantoor*, meaning “office,” is derived from this.

porcelain, or seashells.¹⁸ Japanese lacquer cabinets were also a regular commodity in the VOC's Asian trade, while coffers were not.

Both types of object were used by the administrators of the VOC in the Netherlands and in Batavia as presents for European and Asian rulers, nobles and officials; therefore, although the gifts of Japanese lacquer to the three ladies were valuable, the items were not exceptional. The queen of England, however, did receive an exceptional item: the *camerstoel*, which one might assume to be an ordinary chair for use inside the home, as *camer* (modern Dutch *kamer*) means chamber or room, and *stoel* means chair.¹⁹

The *Camerstoel*

The first mention of a *camerstoel* in the records of the VOC is on February 3, 1640. On that day, the *Castricum* sailed from Hirado, carrying, apart from other commodities for Batavia, many pieces of lacquerware, namely seventy-two coffers, one hundred twelve cabinets, sixty small chests with drawers, two tables (each costing eighty taels²⁰), and “one costly *camerstoel*, lacquered, for His Honor the Governor-General” costing one hundred taels²¹ (Fig. 4). No other information is supplied with this shipment and there is no indication that the *camerstoel* had been ordered by the governor-general, Antonio van Diemen.

In his next letter to François Caron, who was at that time the head of the Dutch factory in Japan, Van Diemen wrote that he was impressed with the table and the *kelder*²² sent to him. He had decided not to keep them himself, but to reserve them for the Company. “They are fit for kings and princes, too splendid to be used by lesser persons or as gifts for them. The Company will make many friends with

¹⁸ The *Heren Zeventien* regularly gave instructions to this effect. For instance, the order for Japanese lacquer for 1642 stated that the coffers should be filled with silk goods or fine piece-goods. Resoluties van de Heren Zeventien, Sep. 6, 1641, VOC 101. In 1680, the *Heren Zeventien* wrote that the drawers of the Japanese lacquer cabinets that they ordered should be filled with small stuff, but care should be taken that no goods that could damage the lacquer were stored in the drawers. Resoluties van de Heren Zeventien, Oct. 28, 1680, VOC 108.

¹⁹ Impey and Jörg indeed equate the *camerstoel* with “a chair for a room.” Impey and Jörg, 44.

²⁰ The tael was the unit of exchange used in the VOC trade in the Far East. One tael equaled 2.85 guilders at the time.

²¹ Factuur van de *Castricum* [Invoice of the *Castricum*], Hirado, Feb. 3, 1640, NFJ 764. The ship sailed to Batavia via Formosa. She also carried lacquerware (presentation platters and writing boxes) for the VOC office on the Coromandel Coast in India.

²² In modern Dutch this means a cellar. In seventeenth-century usage a *kelder* was also a case or box for holding wine or liquor bottles. Six, nine or twelve were the usual number. *Kelderken* is the diminutive form.

them; the craftsmanship is excellent and artistic”²³ (Fig. 5).

The table to which Van Diemen referred had been sent to Batavia in October of 1639. It had cost the enormous sum of two hundred seventy-two taels.²⁴ His reference to the *kelder*, or cellaret, which was fit for kings or princes is baffling at first sight, for on none of the ships’ invoices is such an object listed. The solution to the puzzle is found when we follow the two objects on their way to the Netherlands. On the final day of November, 1640, Van Diemen wrote to the *Heren Zeventien* that he was sending them on the *Salamander* “an extraordinarily beautiful lacquered table, Dutch fashion, and a *sekreet kelderken*, very rare and no less costly, most suitable as gifts and to gain favors; the decoration in the lacquer being finely filed gold and silver, the table costing two hundred seventy-two taels in Japan and the *kelderken* one hundred taels at fifty-seven stivers per tael, marked with the sign of the General Company VOC”²⁵ (Fig. 6).

The *kelder* is described here as a *sekreet kelderken*, which adds to the confusion, for one is easily led to think it is a “secret” or hidden cellaret or box belonging to the table. Yet, although in modern times these are rarely or no longer used, the primary meaning of the Dutch word *sekreet* is a privy, and a “privy box” would be a commode, in the sense of “a chamber pot concealed in a box or a chair with a hinged cover.” That such an object is indeed referred to here becomes clear when we look at the cargo list of the *Salamander*, which mentions “one beautifully lacquered table in five cases which cost in Japan *f*775:4; one ditto *camer* or *secret stoel* which cost *f*285” (Fig. 7).

It is now evident that the *sekreet kelderken* and the *camerstoel* for the governor-general, shipped by Caron on the *Castricum* in February, are one and the same and that the *camerstoel* is not a chair for ordinary use in a room, as some might think. Indeed, the primary meaning of *camerstoel* is a close-stool or commode.²⁶

²³ Batavia, June 13, 1640, VOC 864. “De taeffel ende kelder aen den Gouverneur Generael gesonden, wort voor de Comp^e gehouden, is princen ende coningen werck, voor cleene te costelijck, zoo tot gebruijck als schenckagie, de Comp^e sal daer veel vrienden mede maecken, is treffelijck ende constigh werck.”

²⁴ Journaal [Journal], Goods shipped on the *Breda*, Hirado, Oct. 29, 1639, NFJ 839. Except for the price, two hundred seventy-two taels (or seven hundred seventy-five guilders and four stivers), no further information is given.

²⁵ “Op den gemelten *Salamander* hebben doen schepen een extraordinarie schoone verlackte taefel, Nederlantsch fatsoen, met een secreet kelderken, seer raer ende niet min costelijck, tot present ende gunstcapteringh seer dienstigh. ’t Ciersel int lacqwerck is fijn gemalen goudt ende silver, costende de tafel in Japan 272 tayl ende ’t kelderken 100 taylen a 57 stv den tayl, gemerckt met teeken van de Generaele Comp^e VOC.” Batavia, Nov. 30, 1640, VOC 1133, 60v–61r.

²⁶ See both dictionaries of the Dutch language: *Het Woordenboek der Nederlandsche Taal* and *Van Dale Groot Woordenboek der Nederlandse Taal*.

Fit for a Queen

The *Salamander* and her costly cargo arrived in the Netherlands on June 29, 1641.²⁷ What happened to the extraordinarily beautiful lacquered table, we do not know. It may have been one of the three tables presented to the ladies at The Hague in 1642, but for lack of more precise descriptions, we cannot tell.²⁸ Nonetheless, we may safely assume that the acclaimed *camerstoel* of Japanese lacquer, which Governor-General Van Diemen had deemed worthy of a king or a prince, was the one presented to Henrietta Maria, queen of England.

Naturalia non sunt turpia (Natural things are not shameful)

“Our lavatories are hidden behind our houses; they place theirs in the front, visible to all. We sit, they crouch. We pay a man to remove the night-soil; in Japan, it is bought and money or rice is given for it.”²⁹ Thus wrote the Portuguese Jesuit Luis Frois about the way the Japanese and the Europeans relieved themselves in the late sixteenth century. A century later, Engelbert Kaempfer, the German surgeon in service of the VOC, also noted how this important business, which usually goes unrecorded, was conducted in Japan. According to him, there was a difference between the facilities offered to a *daimyō* and to an ordinary traveler: “If the traveler is a territorial lord of shogunal descent, a hut of leaves with a private side chamber is erected every two or three miles along the road, available for his pleasure or to relieve himself.” Ordinary travelers could “step into a poor little hut along the road next to the farm houses and fields to relieve themselves.” Their excrement was collected to be used as fertilizer for the fields.³⁰ Kaempfer further

²⁷ J. R. Bruijn, F. S. Gaastra, and I. Schöffers, eds., *Dutch-Asiatic Shipping in the 17th and 18th Centuries*, vol. 3, *Homeward-bound voyages from Asia and the Cape to the Netherlands (1597–1795)*, RGP Grote Serie 167 (The Hague: Martinus Nijhoff, 1979), 44–45.

²⁸ The other two tables presented were presumably the tables costing eighty taels shipped with the *camerstoel* on the *Castricum* in 1640. As stated before, given the quality of descriptions in wills and inventories, it will be a rare event if one can match a description in one of those records to an actual piece.

²⁹ Michael Cooper, ed., *They Came to Japan: An Anthology of European Reports on Japan, 1543–1640* (Ann Arbor: University of Michigan Press, 1995), 222, quoting Luis Frois, S.J. from *Tratado*. Cooper notes on page 226 that “the night-soil was taken away for use as fertilizer.”

³⁰ Engelbert Kaempfer, *Kaempfer’s Japan: Tokugawa Culture Observed*, ed., trans., and annot. Beatrice M. Bodart-Bailey (Honolulu: University of Hawai’i Press, 1999), Book 5, “Chapter 2, A General Description of the Condition and Location of the Route by Water and on Land from Nagasaki to the Residence at Edo,” 249.

enlightens us about the facilities inside a house:

The veranda facing the garden takes the visitor to the smallest room of the house and the bathroom. The smallest room is at the side of the rear portion of the house and constructed in such a way that one enters by passing through two doors and making two turns. In the entrance one finds a new pair of reed or straw slippers for those who have an aversion against stepping with their bare feet on the floor, which, however, is clean and covered with mats. People relieve themselves by crouching in Asian fashion over a narrow opening in the floor. The pot below is placed there from the outside and filled with light chaff, wherein the dirt disappears immediately. If there is an important visitor, the little board in front of which one crouches over this opening, as well as the door handles, or wherever one touches the door, are always covered with a fresh piece of white paper. Near this room there is a container with water to wash the hands after having done one's business.³¹

How different was the situation in Europe. In the Netherlands, privies had been known since the Middle Ages. Due to their unpleasant smells, they were situated as far away as possible from the main rooms, preferably in the backyard or behind the kitchen. At the court, the privies were located in or near the cloakrooms. Since, in most houses, the privies were far from the bedrooms or could only be reached from the outside, people used chamber pots that were placed next to the beds. People with more means preferred more comfortable furniture, such as the close-stool, which could be shaped like an actual chair, or a square coffer (Fig. 8). They could be covered with leather or fabric, especially velvet. Frederick Henry's apartment in The Hague had a separate privy lined with gold leather, but he still preferred a detached *camerstoel*, which was covered with green velvet and had a copper pot. His privy also contained a table, similarly covered with gold leather, on which the chamber pot was placed. His wife Amalia did not have a separate privy: her close-stool was kept in her cabinet. It was covered with Persian fabric, decorated with flowers and figures on a gold ground.³²

It is not clear what exactly the sanitary arrangements were at the Dutch factory in Hirado or on Deshima. A drawing of a plan of the *opperhoofd's* house from the late-eighteenth century shows that there was a separate “*secreef*” connected to the washroom for the girls (the female companions of the *opperhoofd* staying overnight). Another plan from the mid-nineteenth century also indicates a privy

³¹ Kaempfer, *Kaempfer's Japan*, Book 5, “Chapter 4, A Description of Post Stations, Inns, Roadside Food and Tea Stalls,” 266, Toilet.

³² C. Willemijn Fock, ed., *Het Nederlandse interieur in beeld 1600–1900* [The Dutch interior in images 1600–1900] (Zwolle: Waanders Uitgevers, 2001), 24, 44.

in the *opperhoofd's* quarters.³³ I have not been able to find out whether or not the living quarters of all Company servants had separate privies in the seventeenth century. It is likely that here too chamber pots or close-stools were in use, as they were back home in Europe. It is indisputable, however, that there was at least one Dutch close-stool in Hirado, for if the Japanese lacquerers had not had a model to work from, they would not have been able to reproduce it in Japanese lacquer.³⁴

The Petit Trianon Close-Stool

What makes the story about the *camerstoel* presented to the queen of England all the more interesting is the fact that exactly such a Japanese lacquer *camerstoel* exists in the collection of the Petit Trianon in Versailles and can be dated to these same years (Fig. 9). Unfortunately, not much is known of the provenance of the close-stool in the Petit Trianon.

Information about this particular close-stool was first published in 1990 in an article by Oliver Impey and John Whitehead called “From Japanese Box to French Royal Furniture,” in which they discuss it in connection with a secretaire and a writing table. Both pieces of French furniture have similar panels of Japanese lacquer.³⁵ According to Impey and Whitehead’s description of the box-shaped stool—or *chaise d’affaires* as they call it—it is 50.5 cm high, 40.5 cm wide, and 38.2 cm deep. The front and sides are each decorated with a shaped cartouche of a landscape in gold lacquer on a black ground inside *nashiji*³⁶ spandrels. The lid has a design of two cockerels, a hen, and chicks next to rocks and gnarled trees (Fig. 10). The back has a design of poppies and a miniature fence. The wide outer

³³ Nagasaki City Council on Improved Preservation at the Registered Historical Site of Deshima, ed., *Deshima-zu: Sono keikan to hensen* [Deshima: Its pictorial heritage. A collection of historical maps, sketch maps, drawings and paintings, illustrative of the changing spectacle of the islet off Nagasaki in Japan, 1634–1904] (Nagasaki: Nagasaki City, 1987), 115, ill. 132b, A design for the remodeling of the Kapitan’s residence (Kapitan-beya tatekae ezū), from Collected Sketches and Paintings (*Shoga ezushū*), Private Collection; 172, ill. 186, Plattegrond van het hoofdgebouw van de factorij in Japan [Map of the main building of the factory in Japan], Collectie Bik, NA.

³⁴ This would have been done in Kyoto, where the lacquerers who supplied the VOC lived and worked. The original close-stool may have been taken along on the journey to the court in Edo.

³⁵ Oliver Impey and John Whitehead, “From Japanese Box to French Royal Furniture,” *Apollo* 132, no. 343 (1990): 159–165.

³⁶ A decorative lacquer technique in which particles of gold, silver, or alloys are sprinkled on a coating of lacquer, giving the surface the appearance of the Japanese pear, called *nashi*.

border has mother-of-pearl inlay. The interior is of red lacquer. On the basis of the interior, Impey and Whitehead date the box to circa 1640, for “there are specific instructions from the headquarters in Amsterdam to the agents in Japan, between 1637 and 1643, that the interiors of lacquer furniture should be red or green and not the normal black inside.” This statement is not entirely correct: in 1636 the *Heren Zeventien* had canceled the orders for lacquerware and in 1637 they did not order any; the first order for red and green interiors dates from 1638. In 1642, the High Government allowed one-third of the pieces to have black interiors. In 1643, the *Heren Zeventien* sent no order for lacquerware.³⁷

Apart from the red interior, strong clues for the dating of this close-stool are the application of *nashiji* combined with the lacquered cartouches. The first mention of the use of *nashiji* in the Dutch records is in Van Diemen’s letter to the *Heren Zeventien* in 1640, describing the decoration on the *camerstoel* and the costly lacquered table as “*fijn gemalen goudt*” (see Fig. 6), “finely filed gold,” i.e., *nashiji*, which must have been something new at the time on pieces of export lacquer.³⁸ Decorations in gold and mother-of-pearl—such as those mentioned on the chests given to Maria de Médicis—or rayskin were more common at this time.³⁹ It is likely that the high quality of the gold decorations on the table and the *camerstoel* gave rise to the High Government’s order in 1642 for “fifteen hundred taels’ worth of extraordinarily rare and costly pieces, the lacquer mixed with filed gold and silver,” in addition to two thousand taels’ worth of ordinary lacquerware of the kind sent previously to Batavia.⁴⁰ Nests of coffers, *kisten*, and *comptoirten*, “lacquered all over with gold filings and figures, very beautiful” and “extraordinarily beautiful with gold filings and lacquered ovals” were shipped from Nagasaki at the end of

³⁷ Resoluties van de Heren Zeventien, Sep. 24, 1636, Oct. 3, 1637, Sep. 9, 1638, VOC 101; Batavia, June 28, 1642, NFJ 279.

³⁸ The letter says “*fijn gemalen goudt ende silver*.” The silver refers to other parts of the decorations in which silver was employed. See the illustrations.

³⁹ In these years, a change took place from the type of lacquer called *Nanban*, (lacquerware supposedly made for the Southern Barbarians—the Portuguese and the Spaniards—in a style in which the decorative schemes are based on dense floral designs executed in flat gold lacquer (*hiramakie*) and mother-of-pearl inlay on a black lacquer ground) to the type presently called *Kōmō* lacquer (lacquerware supposedly made for the Red-Haired Barbarians—the Dutch). This is characterized by a black ground on which designs are executed in gold lacquer, often in relief (*takamakie*) in a style nowadays often called the pictorial style. I have discussed this topic and when the change may or may not have taken place in a paper called “From *Nanban Shikki* to *Kōmō Shikki*: Japanese Export Lacquer, Trade and Taste,” in *Le regard éloigné, l’Europe et le Japon, 16e–18e siècles* (Paris: l’École Française d’Extrême-Orient, forthcoming).

⁴⁰ “1500 tajl off wat meer in extraordinarie rare ende costelijcke stucken, t’ lack met gemalen goudt ende silver gemenght,” Governor-General and Council, Batavia to Jan van Elseracq in Japan, June 28, 1642, VOC 866.

1643, 1644, and 1645. They were twice as expensive as the ordinary kind.⁴¹ Very few of these high quality lacquer objects are known today.⁴²

The descriptions of the provenance of the Petit Trianon close-stool provided by Impey and Whitehead in their article “From Japanese Box to French Royal Furniture” and by Impey and Jörg in their book *Japanese Export Lacquer 1580–1850* are rather confusing. In the article, the Petit Trianon box is said to have been at Château de Chantilly in the late eighteenth century and “was seized there by the Revolutionary authorities in 1793, as a consequence of the emigration of the Prince de Condé.”⁴³ The caption to the illustration (twice) in the book states that the box was “inventoried in the *Garde-Meuble de la Couronne* in 1729.”⁴⁴ One would expect to find this statement repeated somewhere in the text, but the description of the close-stool on the same page differs. There it is said that the close-stool “must have been in France before 1784, when its pair was dismembered for inlays for a *secrétaire* for Louis XVI.”⁴⁵ The logic of this statement escapes me. I also do not understand why there should have been a pair.

The Petit Trianon close-stool was on display in the exhibition *Japan Export Lacquer: Reflection of the West in Black and Gold Makie*, which was held at the Kyoto National Museum and the Suntory Museum of Art, Tokyo, in 2008/9. This was the first time that it had been on public view since 1867. The catalogue published with the exhibition does not provide much additional information.⁴⁶ According

⁴¹ “Geheel lackwerck met gemalen gout ende figuren geheel schoon” and “extraordinarij schoon met gemalen gout en verlacte ovaelen.” Factuur (Invoice) of the *Orangienboom*, Nagasaki, Oct. 15, 1643, NFJ 767; Factuur of the *Swaen*, Nagasaki, Oct. 15, 1644, NFJ 768; Factuur of the *Henriette Louijsa*, Nagasaki, Oct. 25, 1645, NFJ 769; Factuur of the *Lillo*, Nagasaki, Nov. 1, 1645, NFJ 769.

⁴² Four cabinets have been published: 1. Iris Reepen and Edelgard Handke, *Chinoiserie: Möbel und Wandverkleidungen* [Chinoiserie: Furniture and wallhangings], Bestandskatalog der Verwaltung der Staatlichen Schlösser und Gärten Hessen (Bad Homburg und Leipzig, 1996), Cat. No. 2 (p. 91), ill. 6, 7 (p. 13), 161; 2. Edmund J. Lewis and Joe Earle, *Shadows and Reflections: Japanese Lacquer Art from the Collection of Edmund J. Lewis at the Honolulu Academy of Arts* (Honolulu: Honolulu Academy of Arts, 1996), 28–29, Cat. No. 6; 3. Joe Earle, *Japanese Lacquer: The Denys Eyre Bower Collection at Chiddingstone Castle* (London: Christie’s Books, 2000), 19–20, Cat. No. 13; 4. Impey and Jörg, 93–94, ills. 145 a and b of a cabinet in the collection of the Peabody Essex Museum, Salem, Mass., USA. All four cabinets have almost the exact same dimensions, 31 x 42.8 x 38. The division of the drawers of three of the cabinets is also the same (the one in the Lewis collection is not shown). The depiction of the scenery varies.

⁴³ Impey and Whitehead, 164.

⁴⁴ Impey and Jörg, 93, ill. 144 and 147, ill. 315. Illustrations and descriptions are exactly the same.

⁴⁵ Impey and Jörg, 147, “Close-stool.”

⁴⁶ Nagashima Meiko, *Japan Export Lacquer: Reflection of the West in Black and Gold Makie*, Exhibition catalogue (Osaka: The Yomiuri Shinbun, 2008), 309, entry 81.

to the catalogue entry, which should give us the latest available information, the close-stool “went to the house of the Prince de Condé until it was confiscated in 1793.”⁴⁷ After the revolution it “was kept as part of the French national repository for furnishings, but according to the records of the Versailles Palace Museum, it was moved to the Petit Trianon in 1851. In 1867, having been identified as a work of royal provenance, it was moved for display in a Marie Antoinette exhibition organized in conjunction with the Paris Exposition.” The earliest date that seems to be secure with regard to the Petit Trianon close-stool is therefore 1793, when it was confiscated from the Prince de Condé.

A Close-Stool with the VOC Monogram?

In their book *Japanese Export Lacquer*, Impey and Jörg refer several times to a close-stool “which was made for the Company and bore its monogram as part of the very lavish decoration.”⁴⁸ This would be a very special close-stool indeed. They base their supposition that such a close-stool was made on the aforementioned reference in the letter from Van Diemen to the *Heren Zeventien* in 1640 (Fig. 6). They translate this passage as follows: “We shipped an extraordinarily beautiful lacquered table of Dutch shape and a *secreet kelder*, equally beautiful and rare, the lacquer having been decorated with finely ground silver and gold, the table costing two hundred and seventy-two tael in Japan and the box one hundred tael, and both pieces marked with the Company’s initials VOC making them very suitable as gifts or to obtain favours.” They also state: “No lacquer with the VOC monogram has been traced and we can only speculate on the ultimate recipient of this gift.”⁴⁹ We have already established who the recipient of the gift was, but did the close-stool really bear the monogram of the VOC?

When we look at the original invoices of the shipments of the pieces on the *Castricum* and the *Salamander*, we see that the cargo list of the *Salamander* (Fig. 7) does not mention any mark on the *camerstoel*. On the invoice of the *Castricum* (Fig. 4) it says “1 Costelijcke Camerstoel die verlackt is voor den Edelen H^r Gouverneur Generael geteek^t Ø cost 100:-:-,” “One Costly *Camerstoel* which is lacquered for the Honorable Governor-General marked Ø costs 100:-:-.” Here the sign is a zero with two dashes, the symbol commonly used for 1000. Why would

⁴⁷ The measurements in the catalogue differ slightly from those provided by Impey and Whitehead. In the Kyoto catalogue, the close-stool measures 54 x 41 x 38 cm. The English entry in this catalogue also claims that “metal and porcelain have also been employed in this work.” The reference to porcelain is a rather curious statement and probably a mistake.

⁴⁸ Impey and Jörg, 44, 70, 94, 247.

⁴⁹ Impey and Jörg, 44.

a close-stool be ordered to be marked with a symbol for 1000? Moreover, would this mean that when it was shipped from Japan to Batavia the *camerstoel* bore the symbol of 1000 and when it was shipped from Batavia to Holland the symbol was changed to the mark of the VOC? It would indeed. But it was not the *camerstoel* itself that bore the mark—it would have been difficult to make such a change in Batavia—but the crate in which it was packed. It was a common practice of the VOC servants to mark the crates, chests, or barrels in which all goods were packed with some kind of mark to indicate the contents, for otherwise how could anyone know what those hundreds of crates and chests and barrels contained when the cargo was unloaded? These marks are indicated on the invoices—see the invoice of the *Castricum*—where we find that the two tables were packed in four wooden cases tied with rope and marked “No G”; the wooden cases in which the *kiskens* (chests) were packed were marked “E,” and so on. Pictures depicting the packing of tea in China also show tea chests with marks on them indicating the European company for which they were packed and the type of tea they contained. It may come as a disappointment, but it is unlikely that we shall ever trace a close-stool or even a panel of one that bears the monogram of the VOC. Indeed, had the close-stool borne the monogram of the VOC, would Governor-General Van Diemen have designated it suitable as a gift for a king or prince? That worthy recipient would then be defecating on the VOC!

Other Lacquer Close-Stools

If one looks only at the VOC records of the Company trade, the Japanese lacquer close-stool “fit for a king or a prince,” which was presented to Queen Henrietta Maria, was a unique piece. But while going through the records for my research on Japanese export lacquer in general, I came across two other examples. The estate of Governor-General Cornelis Speelman, who died on January 11, 1684, was publicly auctioned off on August 20, 1687. Among the goods sold were some lacquered objects, including: “one lacquered *sekreetje* with silver fittings, ninety-one rix-dollars, sold to Mr Pit, and one ditto ditto, sold for ninety-seven rix-dollars, to Rijklof Pit.”⁵⁰ Although the entry does not state that these were Japanese lacquer,

⁵⁰ Extract uijt het Burger venduboeck wegens het bedragen der onder te noemene goederen van den Ed heer Cornelis Speelman zalⁱ, in sijn leven gouverneur generaal van Nederlands India, die den 20 aug^o a^o 1687 ten huijse van de heer Andries Cleijer door de naar te noemene personen publijq zijn gemijnt. [Extract from the civil auction book containing the sums of the goods mentioned below of the late Mr Cornelis Speelman, during his life Governor-General of the Dutch Indies, which have been bought at public auction on Aug.

from the context we can assume they were.⁵¹ It is clear that these close-stools had been privately ordered. As one rix-dollar was equal to sixty stivers (or three guilders) in the East Indies at this time, this means that even though these *sekreetjes* had silver fittings, they cost roughly as much as the celebrated close-stool in 1640. No further details are given of the two close-stools.

There is other evidence that at least one, perhaps two, more close-stools similar to the one in the Petit Trianon—which happens to have copper fittings—were made. In their frequently quoted article, Impey and Whitehead refer to a record in the Archives Nationales, Paris, dated 1729, listing “une chaise d’affaires fond de vernis noir et aventurine du Japon, à paysages et oiseaux de relief dorés et de couleurs dans des bordures en mosaïques de nacre de perle, ferrée de cuivre à la Chinoise; le dedans du couvercle et la lunette de laque rouge; le bourrelet de velours vert, lad. chaise haute de dix neuf pouces sur quinze de large et dix neuf de profondeur.”⁵²

This *chaise d’affaires* was used by King Louis XV at Versailles. It was one of many *chaises d’affaires*, but it was certainly the most beautiful one. At the time of Louis XIV, there were two hundred seventy-four *chaises d’affaires* at Versailles available for the courtiers to relieve themselves in. Two hundred and eight of the chairs were simple affairs: stools covered with red, carmine, or blue damask, red leather, or red or green velvet. Sixty-six were more elaborate: the boxes had drawers or covers and were padded, either with blue, red, or green damask, or gray or red velvet.⁵³

Except for “the borders of mosaic mother-of-pearl,” the description matches that of the Petit Trianon box. This type of border is in fact found on some of the

20, 1687 at the house of Mr Andries Cleijer by the following persons], VOC 1431, 736–738. *Sekreetje* is the diminutive form of *sekreet*. Rijklof Pit was promoted to junior merchant with a salary of forty-two guilders per month on Feb. 6, 1685, according to the *Dagregister* (Diary) of Batavia. He must have had private means to be able to afford both *sekreetjes*. He also bought a lacquered writing desk with silver fittings for forty-four rix-dollars.

⁵¹ The few other pieces of lacquer in the auction were Japanese.

⁵² “A close-stool, black lacquer ground and Japanese aventurine, with landscapes and birds in gold relief and colors, in the borders mother-of-pearl mosaics, copper fittings in the Chinese manner; the inside of the cover and the seat of red lacquer; the cushion of green velvet; the said stool nineteen inches high, fifteen wide, and nineteen deep.” (My translation) Impey and Whitehead, note 16. Their archival reference is AN O¹ 3336 *Inventaire Général des Meubles de la Couronne* 1729, vol. 3, f. 350, no. 82. I have not seen the original.

⁵³ Henry Havard, *Dictionnaire de l’ameublement et de la décoration. Depuis le 13^e siècle jusqu’à nos jours* [Dictionary of household goods and ornaments: From the thirteenth century to our day], Tome 2, D–H (Paris: Maison Quantin, s.a.), ‘Garde-robe,’ 948.

panels of a secretaire that was made in 1784⁵⁴ (Fig. 11). Since the whereabouts of Louis XV's close-stool mentioned in 1729 are unknown, it may have been used to make these very same panels. The top of a writing table in the Louvre also has a panel similar to those of the secretaire, which may have come from the same object.⁵⁵ Nevertheless, considering that from 1643 to 1645 many chests, coffers, and cabinets decorated with *nashiji* and lacquered ovals were exported, we should not rule out the possibility that the panels may have been taken from a chest or a cabinet and not from a close-stool box.

There is also a box in the Museum of Ethnography in Munich similar to the Petit Trianon box, but the interior, also lacquered red, has been refurbished and made into a container for holding various objects.⁵⁶ Thus, we cannot tell if this was ever a close-stool or if it was just a similarly shaped box.

Could the Petit Trianon *Chaise d'Affaires* be the *Camerstoel* Given to Henrietta Maria?

If we want to claim that the Petit Trianon *chaise d'affaires* is Henrietta Maria's *camerstoel*, we have to close a gap of 150 years. We can approach this from two sides: the French and the English. There is, after all, a French connection. After the public execution of her husband Charles I in 1649, Henrietta Maria returned to France, her country of birth. Perhaps research in the French archives will help trace how the Petit Trianon *chaise d'affaires* came to Chantilly, the residence of the Prince de Condé, and its vagaries before that. This is a task that I cannot undertake.

An approach from the English side has not yielded anything so far. Five days after Charles' execution, an "Act for Sale of the Late King's Goods" was passed by Parliament. Inventories were made of all his possessions, along with those of his wife and eldest son (the future Charles II). A search through the inventories, which have been published, tells us that there were "twenty-seven close or necessary stools," but none of the descriptions gives us the faintest hope that it may direct us to the *camerstoel*.⁵⁷

We can also imagine that Henrietta Maria took the box with her when she moved around, as it was a portable toilet and courts were fairly mobile at the

⁵⁴ See Impey and Whitehead, 161–164; Jonathan Bourne, "A Newly-Discovered French Royal Cabinet," *Apollo* 114 (1981): 93–95.

⁵⁵ Impey and Whitehead, 161.

⁵⁶ It was restored at the Tokyo National Research Institute for Cultural Properties, Tokyo in 2001, where I happened to see the lacquer conservator in the process of restoring it.

⁵⁷ Jervis, 277–306, at 292. The inventories were published in Oliver Millar, ed., *The Inventories and Valuations of the King's Goods 1649–1651*, Walpole Society 43 (1972) (Glasgow: Robert Maclehose and Company Limited, 1972).

time, moving from one house to another. A check of the inventory drawn up at her death in Colombes, France in 1669, on the orders of her son Charles II of England, proved to be another disillusionment.⁵⁸ There was “A Close Stoole of Crimson Damaske; A Close Stoole of Indian Wood,” and in the wardrobe a “close stoole.”⁵⁹ None of these remotely resemble the *camerstoel*.

Another thought presented itself: was it possible that the queen of England had sold the gifts presented to her by the VOC or had given them away in exchange for favors during the year that she spent in the Netherlands? She had great difficulties raising money with the jewels she had brought and arranging for loans. She spent everything she had on the purchase of arms. In July 1642 she claimed to be without a single *sou*.⁶⁰ An answer may lie in her correspondence, which has been published, but none of the libraries in the Netherlands has the volumes.

This means that at some point I should cross over to England.⁶¹ I hope at that time the weather will be more benign than it was when the queen of England returned to her husband. Her fleet of eleven vessels put to sea from Scheveningen on February 2, 1643.⁶² It was a great relief to the Dutch to see the back of her—her stay was said to have cost Frederick Henry one million guilders.⁶³

A fierce gale blew up and the fleet was battered by one of the worst storms seen in the North Sea for many years. For nine days and nights the passengers were tied to their cots below decks. [...] Two ships reached Newcastle, two more went down in the raging seas with the loss of eighteen men and twenty-three horses, the rest staggered back to port at Scheveningen and the queen and the others [...] were carried ashore in varying degrees of prostration. Their clothes, stiff and sodden with sea water, vomit and excreta, had to be peeled off them and burnt.⁶⁴

Henrietta Maria waited for ten days for the ships to be repaired and set sail again

⁵⁸ National Archives, Kew, Public Record Office, SP 78/128, f. 190. “An Inventory of all the Goods, Plate and Household Stuffe belonging to the Late Queene the Kings Mother begun to be taken att Colombe the last of October 1669 and finished the fifth of November 1669.” Some years ago I was directed to this document by a reference in an article by Joe Earle, “Three Japanese Lacquers,” *The V & A Album* 3 (1984): 221–229.

⁵⁹ But in the Queen’s Privy Chamber, there was “A greate China Table with a cover of Red Leather.” Might this be the table presented to her together with the *camerstoel*?

⁶⁰ Hamilton, 190–191. *Sou*: [without a single] farthing, cent, dime.

⁶¹ At the time of writing this contribution, with a strict deadline, this was not possible.

⁶² Plowden, 177.

⁶³ Henrietta Maria was considered a source of unrest. Groenveld, *Verlopend getij*, 108. Zijlmans, 34. Zijlmans does not give the original source for the figure.

⁶⁴ Plowden, *Henrietta Maria*, 178.

around February 22.

Was the *camerstoel* on one of the two ships that went down in the North Sea? In the light of the trials and tribulations that Henrietta Maria subsequently suffered, this is a trivial matter. We may never know what happened to the gift of Japanese lacquer presented to the three ladies. It is uncertain whether we shall ever be able to prove that Henrietta Maria's *camerstoel* is the *chaise d'affaires* in Versailles. What is certain is that Japanese lacquer objects made wonderful gifts, and were deemed "fit for kings and princes"—even close-stools.

Appendix

Nationaal Archief, The Hague, VOC 148, Resoluties van de Heren Zeventien, November 25, 1642

De vergaderinge gehoort hebbende de lecture van de vereeringen uijtgeset door hare gecommiteerdens voor Hare Ma^l de Coninginne, de Princesse Roijale, mitsgaders Hare Hoogheijt de Princesse van Orangien, is goet gevonden dat men de voornoemde presenten soo sal laten voortgaen en de lijst van deselve insereren onder de notulen deser vergaderinge opdat daervan mach blijcken in toecomende. Sijnde voorders goetgevonden dat voornoemde vereeringen metten eersten na den Hage gesonden ende aldaer uijtten name ende vanwege de vergaderinge der Seventiene gepresenteert sullen bij de Heeren Bewinthebberen wegen de Camer Amsterdam tegenwoordich in den Hage sijnde, item een bij de Heeren van de Camer van Seelandt daertoe te committeeren ende dat wegen de Cameren van't Suijder Quartier versocht sal werden d'Hr Burgerm^r Welhoeck ende wegen de Cameren vant Noorder quartier d'Hr Burgerm^r Sonck, omme de voornoemde besoigne te adsisteren.

[The meeting, having heard the reading of the gifts set out by the delegates for Her Majesty the Queen, the Princess Royal, and also Her Highness the Princess of Orange, has decided that it will proceed with the aforesaid gifts in this manner and the list of the same will be inserted in the minutes of this meeting, in order to serve as evidence in future. Furthermore, it was decided that the aforesaid gifts will be sent to The Hague as soon as possible, where they will be presented on behalf of the meeting of the Seventeen by the Gentlemen Directors of the Amsterdam Chamber present in The Hague, and one director who will be deputized by the gentlemen of the Zeeland Chamber, and that Burgomaster Welhoeck will be requested to assist in this matter on behalf of the chambers of the Southern District (i.e., Delft and Rotterdam) and Burgomaster Sonck on behalf of the chambers of the Northern District (i.e., Hoorn and Enkhuizen).]

Voor de Coninginne [For the Queen]

- 14 stucken roode goude laeckens [fourteen pieces of red gold *laken*, i.e., woollen cloth]
 5 d^o geblomde sattijne brocades met rosen [five ditto flowered satin brocade with roses]
 5 d^o met Arenden [five ditto with eagles]
 5 d^o dubbelde roode Cantonse damasten [five ditto double red Cantonese damask]
 1 behangsel tot een ledecant van gefigureert sattijn, bestaende in een hemel, een spreij ende
 ses gordijnen [one hanging for a bed of figured satin, made up of a canopy, a spread
 and six curtains]
 1 rooden damasten deecken met geel armosijn gevoedert [one red damask cover lined with
 yellow armozeen]
 1 witte sattijne deecken met goudt geborduert [one white satin cover with gold
 embroidery]
 1 d^o van damast met een wit sattijnen boort geborduert [one ditto of damask embroidered
 with a white satin border]
 2 blauwe damaste deeckens van binnen geel gevoert [two blue damask covers lined with
 yellow]
 1 deecken van flos sijde [one cover of flos silk]
- 20 stucx fijne cassa bengale [twenty pieces of fine *cassa bengale*: a cotton cloth from
 Bengal]
 20 d^o fijne betilles [twenty ditto of fine beteelas: a kind of muslin]
 20 d^o fijne mouris [twenty ditto of fine moorees: blue cotton cloth]
 20 d^o fijne p^rcallen [twenty ditto of fine *parcallen*: cotton cloth]
- 1 groot nest met Japanse coffers [one large nest of Japanese coffers]
 1 Japanse verlackte tafel met de voet [one Japanese lacquered table with its foot]
 1 Japans verlact cabinet vande grootste slagh [one Japanese lacquered cabinet of the largest
 size]
 1 d^o van de 2^e slach [one ditto of the second size]
 1 d^o van de 3^e slach [one ditto of the third size]
 1 camerstoel Japans verlackt [one close-stool Japanese lacquered]
 24 stucx copkens van spiritus van porceleijn [twenty-four cups of the spirit of porcelain]
 1 extraordinaris groot rond porceleijn coelvat [one extraordinarily large round porcelain
 cooler]
- Porceleijn [Porcelain]
 1 dosijn lampet schotels [one dozen washbasins]
 40 stucx halve dittos [forty pieces of half-sized dittos]
 40 drijlingen [forty third-sized]
 80 groote saucieren [eighty large saucers]

- 80 pierings [eighty plates]
- 80 kleene sauciers [eighty small saucers]
- 18 heele peerflessen [eighteen whole pear flasks]
- 18 ditto quarteren [eighteen ditto quarter-sized]
- 18 heele calbasflessen [eighteen whole calabash flasks]
- 18 ditto quarteren [eighteen ditto quarter-sized]
- 12 bloempotten [twelve flower pots]
- 12 wijncannen [twelve wine jugs]
- 12 calbaswijse kannen [twelve jugs in the shape of a calabash]
- 40 groote clapmutsen [forty large *klapmutsen*: bowls of a certain shape]
- 40 ditto halve [forty ditto half-sized]
- 40 ditto drijlingen [forty ditto third-sized]
- 40 heele cammeelscoppen [forty whole camel's cups: cups of a certain shape]
- 40 ditto drijlingen [forty ditto third-sized]
- 40 ditto quarteren [forty ditto quarter-sized]
- 40 halve commen [forty half-sized bowls]
- 40 ditto drijlingen [forty third-sized]
- 10 groote commen [ten large bowls]
- 40 groote fruijtschalen [forty large fruit dishes]
- 40 ditto cleene [forty ditto small]
- 20 confijtpotten [twenty jars for preserves]
- 3 grootste potten [three of the largest jars]

Voor de Princesse Roijale [For the Princess Royal]

- 7 stux witte goude Laecken [seven pieces of white gold *laken*]
- 5 d^o geblomde sattijne brocaden met Arenden [five ditto of flowered satin brocade with eagles]
- 4 d^o dubbele rode Cantonse damasten [four ditto of double red Cantonese damask]

- 1 Armosijnen pavillioen met een gouden laken cap [one armozeen canopy with a gold *laken* cap]
- 2 deeckens van flos sijde [two covers of flos silk]
- 1 geel damasten deecken met blau gevoedert [one yellow damask cover lined with blue]
- 1 damasten deecken violet met rosse blommen, gevoedert met geel armosijn [one violet damask cover with pink flowers, lined with yellow armozeen]
- 4 stux wit sattijn, met goudende sijde geborduert samen lanck 36 ellen [four pieces of white satin, embroidered with gold silk, in all thirty-six ells long]
- 1 d^o stuck van vier bladeren [one piece of four sheets]
- 2 d^o bladeren [two ditto sheets]
- 1 d^o stuck van 2 bladeren aenden andren gehegt met groen fluweel [one ditto piece of two

sheets joined with green velvet]

12 stucx fijne casse bengale [twelve pieces of fine *cassa bengale*]

12 d^o fijne betilles [twelve ditto of fine *beteelas*]

12 d^o fijne mouris [twelve ditto of fine *moorees*]

12 d^o fijne p^rcallen [twelve ditto of *parcallen*]

1 nest met groote Japanse coffers [one nest of large Japanese coffers]

1 Japanse verlacte tafel met de voet [one Japanese lacquered table with its foot]

1 cleijn licdecampt van lack vergult [one small field bed of lacquer gilded]

1 Japans verlact cabinet van de grootste slach [one Japanese lacquered cabinet of the largest size]

1 d^o van de 2^e slach [one ditto of the second size]

1 d^o van de cleijnste slach [one ditto of the smallest size]

18 copkens van spiritus van porceleijn [eighteen cups of the spirit of porcelain]

Porceleijn [Porcelain]

1 dosijn lampet schotels [one dozen washbasins]

30 stucx halve dittos [thirty half-sized ditto]

30 drijlingen [thirty third-sized]

60 groote saucieren [sixty large saucers]

60 pierings [sixty plates]

60 kleene sauciers [sixty small saucers]

12 heele peerflessen [twelve whole pear flasks]

12 ditto quarteren [twelve ditto quarter-sized]

12 heele calbasflessen [twelve whole calabash flasks]

12 ditto quarteren [twelve ditto quarter-sized]

8 bloempotten [eight flower pots]

8 wijncannen [eight wine jugs]

8 calbaswijse kannen [eight calabash-shaped jugs]

30 groote clapmutsen [thirty large *klapmutsen*]

30 ditto halve [thirty ditto half-sized]

30 ditto drijlingen [thirty ditto third-sized]

30 heele cammeelscoppen [thirty whole camel's cups]

30 ditto drijlingen [thirty ditto third-sized]

30 ditto quarteren [thirty ditto quarter-sized]

30 halve commen [thirty half-sized bowls]

30 ditto drijlingen [thirty ditto third-sized]

6 groote commen [six large bowls]

30 groote fruijtschalen [thirty large fruit dishes]

30 ditto cleene [thirty ditto small]

- 10 confijtpotten [ten jars for preserves]
- 2 grootste potten [two of the largest jars]

Voor de Prinsesse van Orangien [For the Princess of Orange]

- 24 stucx dubbele roode Cantonse damasten [twenty-four pieces of double red Cantonese damask]
- 4 d° Colombins sattijne Brocades [four ditto Colombins satin brocade]
- 1 Armosijn pavillioen met een gouden laken cap [one armozeen canopy with a gold *laken* cap]
- 1 Gase behangsel met goude bloemen bestaende in een hemel, 16 gordijnen ende 1 spreij [one gauze hanging with gold flowers made up of a canopy, sixteen curtains and one spread]
- 2 deeckens van flossijde [two covers of flos silk]
- 1 geel damasten deecken met blau gevoedert [one yellow damask cover lined with blue]
- 1 geblomde sattijne deecken met roodt armosijn gevoedert [one flowered satin cover lined with red armozeen]

- 12 stucx fijne casse bengale [twelve pieces of fine *cassa bengale*]
- 12 d° fijne betilles [twelve ditto of fine beteelas]
- 12 d° fijne mouris [twelve ditto of fine moorees]
- 12 d° fijne p^rcallen [twelve ditto of *parcallen*]

- 1 nest met groote Japanse coffers [one nest of large Japanese coffers]
- 1 Japanse verlackte tafel met de voet [one Japanese lacquered table with its foot]
- 1 Japans verlackt cabinet van de grootste slach [one Japanese lacquered cabinet of the largest size]
- 1 d° van de 2° slach [one ditto of the second size]
- 1 d° van de kleinste slach [one ditto of the smallest size]
- 2 Chinese ende [two Chinese and]
- 2 Japanse schutsels [two Japanese screens]
- 18 copkens van spiritus van porceleijn [eighteen cups of the spirit of porcelain]

Porceleijn [Porcelain]

- 1 dosijn lampet schotels [one dozen washbasins]
- 30 stucx halve dittos [thirty half-sized dittos]
- 30 drijlingen [thirty third-sized]
- 60 groote saucieren [sixty large saucers]
- 60 pierings [sixty plates]
- 60 kleene sauciers [sixty small saucers]
- 12 heele peerflessen [twelve whole pear flasks]

- 12 ditto quarten [twelve ditto quarter-sized]
 12 heele calabflessen [twelve whole calabash flasks]
 12 ditto quarten [twelve ditto quarter-sized]
 8 bloempotten [eight flower pots]
 8 wijncannen [eight wine jugs]
 8 calabwijse kannen [eight calabash-shaped jugs]
 30 groote clapmutsen [thirty large *klapmutsen*]
 30 ditto halve [thirty ditto half-sized]
 30 ditto drijlingen [thirty ditto third-sized]
 30 heele cammeelscoppen [thirty whole camel’s cups]
 30 ditto drijlingen [thirty ditto third-sized]
 30 ditto quarten [thirty ditto quarter-sized]
 30 halve commen [thirty half-sized bowls]
 30 ditto drijlingen [thirty ditto third-sized]
 6 groote commen [six large bowls]
 30 groote fruijtschalen [thirty large fruit dishes]
 30 ditto cleene [thirty ditto small]
 10 confijtpotten [ten jars for preserves]
 2 grootste potten [two of the largest jars]

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Figures

- Fig. 1 Symbolic representation of the marriage of William of Orange and Mary Stuart in 1641. Seated on the left are Charles I and Henrietta Maria and on the right Frederick Henry and Amalia.
Print by F. v. Buesecom (Francois van Beusecom); Dutch translation of the English poem by J. Soet (Jan Zoet). Atlas van Stolk, Rotterdam, the Netherlands.
- Fig. 2 Japanese lacquer coffer made for export, early 1640s.
H. 55 cm; w. 115 cm; d. 50 cm. The design on the front has the same kind of cockerels as the lid of the *chaise d'affaires* in Fig. 10.
Twickel Castle, Delden, the Netherlands, inv. no M04. Courtesy of the Trustees of Twickel Castle.
- Fig. 3 Green lacquered interior of the coffer in Fig. 2. The first recorded shipment of coffers with green interiors by the VOC was in 1641. Known extant pieces of Japanese export lacquer with green interiors are extremely rare.
Courtesy of the Trustees of Twickel Castle.
- Fig. 4 Invoice of the *Castricum* listing coffers, cabinets, chests, two tables and the *camerstoel*.
Nationaal Archief, The Hague, NFJ 764, Hirado, Feb. 3, 1640.
- Fig. 5 Excerpt from a letter from Governor-General Van Diemen to François Caron: “is princen ende coningen werck [fit for kings and princes].”
Nationaal Archief, The Hague, VOC 864, Batavia, June 13, 1640.
- Fig. 6 Excerpt from a letter from Governor-General Van Diemen to the *Heren Zeventien* about the shipment of the “secreet kelderken” on the *Salamander*.
Nationaal Archief, The Hague, VOC 1133, Batavia, Nov. 30, 1640.
- Fig. 7 Cargo list of the *Salamander* in the letter of Governor-General Van Diemen to the *Heren Zeventien*.
Nationaal Archief, The Hague, VOC 1133, Batavia, Nov. 30, 1640.
- Fig. 8 Drawing in colour of a seventeenth-century Dutch interior. A box-shaped close-stool is visible in the corner next to the bed. From a “family scrapbook” by Gesina ter Borch. Dated 1669, probably 1672.
Rijksprentenkabinet, Amsterdam, the Netherlands, inv. no BI-1888-1463-74. Courtesy of the Rijksmuseum Amsterdam, thanks to Dr Jan van Campen.
- Fig. 9 Japanese export lacquer *chaise d'affaires* / *camerstoel* / close-stool at Petit Trianon, Versailles.
Musée National des Châteaux de Versailles et de Trianon, France, inv. no T 552 C.
- Fig. 10 Lid of the *chaise d'affaires* in Fig. 9 with cockerels similar to those on the coffer in Fig. 2.
Musée National des Châteaux de Versailles et de Trianon, France.
- Fig. 11 French *secrétaire en cabinet* with panels of Japanese export lacquer similar to the *chaise d'affaires*. Attributed to the master cabinetmaker Adam Weisweiler and supplied for the cabinet of King Louis XVI at Versailles in 1784.
From Thibaut Wolvesperges, *Le meuble français en lacque au 18e siècle* (Brussels: Éditions Racine, 2000), 320, ill. 183.